

TECH 21

DESIGNED & MANUFACTURED IN THE USA

2015

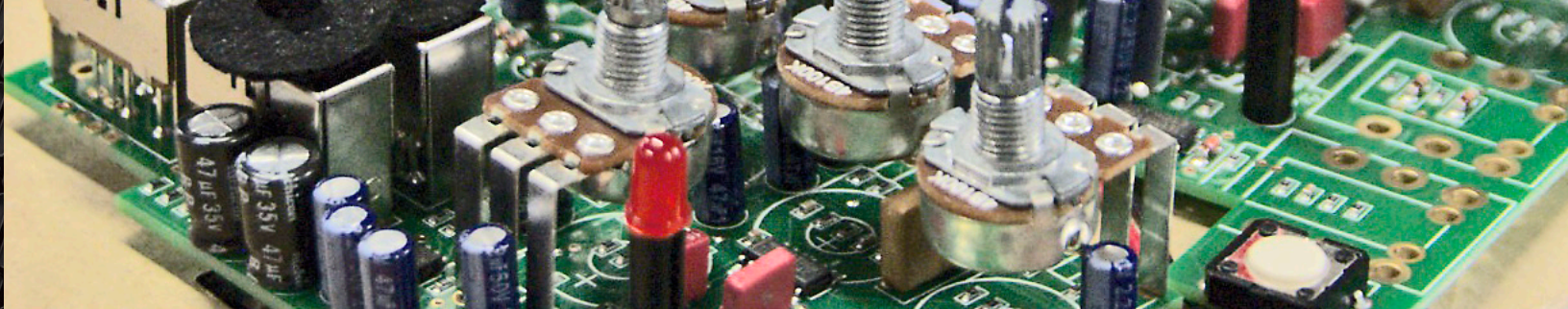
HOW IT ALL STARTED

In 1989, Andrew Barta launched Tech 21 in midtown Manhattan and introduced his unique invention to the world -- the SansAmp. It originally began 10 years earlier as something he simply wanted for his own personal use. As a performing musician with an electronics background, and whose “day job” was repairing, modifying and customizing amplifiers, Andrew had the expertise -- and the determination -- to make his vision a reality.

Ironically, Andrew never intended to become a manufacturer. He wanted to sell his technology to a major company and continue his quest as a musician. But none of them understood the potential and how much impact the SansAmp would eventually have. Unable to abandon his idea, Andrew set out on his own. Although this kind of product had never before existed, it took a surprisingly short amount of time to gain acceptance from players. All they had to do was hear it.

Tech 21 pioneered the direct recording movement and created an entirely new category of signal processing. The revolutionary

SansAmp tube amplifier emulator was the first device to enable musicians to dial in monster tones and patch them directly to a studio mixer or stage PA. Finally, it was possible to get stunning, consistent tones without futzing for hours and hours to find that elusive ‘sweet spot.’ Instead, the 100% analog SansAmp delivered all of its mammoth sounds from a pocket-sized pedal. Tech 21 continually strives to offer player-friendly, truly useful, flexible, multi-functional, roadworthy, workhorse products. In a world of planned obsolescence and constant upgrades, many of our products have changed little, or not at all, and are still in production today, including the ones below.



THE ANALOG SUPREMACY

Andrew Barta's proprietary technology stands alone in the analog domain, a domain to which he remains loyal for several reasons. According to Andrew, “Overall, I think analog is much warmer, more organic and more responsive. There's also the issue of clarity. At extreme settings, digital tends to produce more “artifacts” (garbles) and unnatural noise in the background. So, in turn, this needs to be reduced by artificial means such as a noise gate, which I am not fond of. I also prefer analog because there's no latency. No matter how minor it is, even with the improvements in digital technology, latency can still be felt and I find it distracting while I'm playing.”

The SansAmp technology captures the warm, rich, natural tones of the most sought-after tube amplifiers. Within the parameters of each model's particular design, the controls provide you with access to specific tone shaping characteristics within the tube

amplifier sound spectrum. The responsive controls affect each other in ways that can achieve different degrees of tonality, gain structure and harmonic content. Each model responds to and interacts with the dynamics of your individual playing style and your individual musical style, without changing your instrument's individual personality.

SansAmp products can be used with almost any instrument, for any music style, and for multiple applications. Record directly to tape and disc or enhance previously recorded tracks. For live performances, they can drive a power amp and speakers, augment your existing amplifier set-up, or run directly into the mixer of a PA system. Whatever the application, the tone remains consistently warm, multi-dimensional and dynamic. If you're a tone freak, we're sure there's a Tech 21 gizmo that will help you do your thing. However you do that thing you do.



SansAmp
Classic ('89)



SansAmp Bass DI/
Bass Driver DI ('92)



SansAmp GT2 ('93)



MIDI Mouse ('95)

FLY RIG⁵

TECH 21

Free yourself from the signal chains of bondage. Emancipate yourself from the oppression of evil backline loaners. Liberate yourself from the tyrannies of over-loaded flight cases and stress of airport security.

It is time. For you. To rock. In a free World.

Sleek, compact, and simply awesome, the gunmetal-finish Fly Rig 5 is a tiny tonal titan, a thoroughbred professional unit armed with sweet analog tones. Weighing in at just over 18 oz. and under 12 inches in length, you can rule the road, rehearsal or recording gig. No stinkin' van, no heavy flight cases, no cable spaghetti, no dead weight.

With the Fly Rig 5, no arena is too large and no stage is too small. Just grab your guitar and tap into five must-have pedals in Tech 21's award-winning arsenal: a genuine SansAmp, a reverb, a delay, a powerful boost and the incredible Plexi distortion. All of this in a streamlined, rugged metal housing that will easily fit in your guitar case. There are illuminated mini-controls to show active status, an included power supply and studio-grade, metal footswitches and jacks. It's everything you need and nothing you don't.



With the functionality of a full pedalboard, minus the crackling patch cables, dying batteries and ground loops, the Fly Rig 5 is a simple step to the rich, expressive combinations you can use for any session. Even when you want to use the latest digital supercomputer or a vintage tube amp, the Fly Rig 5 covers your ass like yoga pants. It's the perfect instant back-up rig when your boutique gear goes down exactly when you need it most.

At its heart is the omnipotent, all-analog SansAmp --a groundbreaking amp emulator, speaker and mic simulator-- that will dial-in your favorite sounds for consistent tone every time. This version has been optimized for lush, chiming clean tones and has a Drive control to add just the right amount of gain from warm break-up to snarling grind, with an incredibly flexible 3-band EQ. The adjustable Reverb is also found in this section, voiced

to create the rich ambiance of a vintage spring reverb without clattery pings, canyons of doom, or other annoying artifacts.

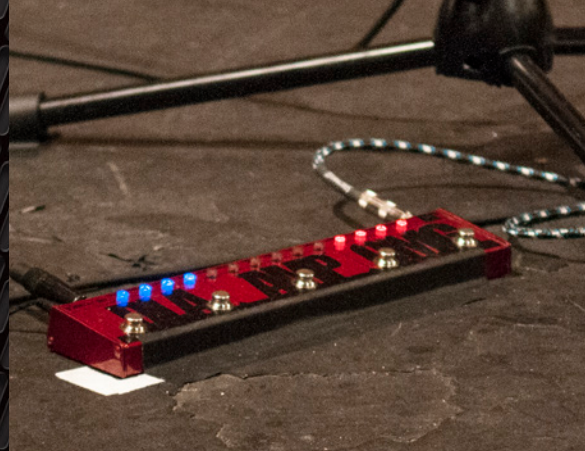
The roaring Plexi tone is the stuff of legend, with its muscular crunch, detailed mids and mule-kick low end. Providing the dirty side of the Fly Rig, the Plexi section produces exquisite, ripped-ab rock tones that can be kicked into Hot mode with up to 21dB of pre-amp gain. The Hot footswitch operates independently to boost any of the Fly Rig sections whenever you feel the urge to punch it up.

An inspiring delay section completes the Fly Rig 5. Voiced to emulate vintage tape echo, the DLA features a separate tap-tempo footswitch and adjustable tape drift-style modulation for authentic textures. From thickening slap-backs to deep cascading repeats, the DLA adds space and attitude.

Get the Fly Rig 5 and arrive at your next gig as easily as a happy, magical fairy--with face-melting guitar tones.

Richie Kotzen RK5

Not just another version of the Fly Rig 5 simply bearing his name, the Richie Kotzen RK5 Signature Fly Rig was an intense, year-long collaborative effort. Meticulous about every facet of his playing, singing, songwriting and tone, Richie's attention to the details of this pedal was nothing less. What distinguishes the RK5 from the Fly Rig 5 is Richie's Signature OMG overdrive. Tuned specifically to Richie's ear, the OMG section brings in the organic Class A-style distortion, but with a tighter, snappier response. It is designed to articulate every nuance of Richie's dizzying playing style for all modes and moods, from clean to aggressive and from rhythmic chords to infinite sustain when it's solo time.



The RK5 offers the same other essential features as the Fly Rig 5: the all-analog SansAmp, a reverb, a delay with tap tempo, and a powerful boost. For fly gigs across the globe, jamming at the local hang, and running off to last minute sessions, you'll be the first one out the door. You can stop stressing over what to pack and agonizing over what to leave behind. You can stop dreading cheesy backline loaners and overheating at the mere thought of your touring rig going down. You can just pop your RK5 into your guitar case and go.



Named not only after one of his songs, "OMG" is a perpetual exclamation whenever one hears Richie play. The all-analog OMG has a unique, slightly asymmetrical distortion that emulates single power tube Class A amplifiers. The standalone OMG pedal has the same functionality as the RK5 with the addition of a Girth control. It is a custom-designed, active mid-range control for compatibility with tube amp tone stacks. Richie has ears like a bat, so the OMG pedal had to sound --and feel-- exactly the way he wanted it.



photo by greg vorobiov

TECH 21 SANSAMP SERIES



SANSAMP[™] CLASSIC

The design of the Classic inspired many of our products but there's still only one original. Of all the pedal models, this is the most sophisticated. Its unconventional design not only keeps the unit compact, it is key to the wide range of sounds you can achieve.

The main module contains a bank of eight Character switches, which adjust the fine and subtle nuances of tonality, harmonics and dynamics. A three-position Input switch gives you a choice of pre-amp styles: Lead (Marshall®-style), Normal (Mesa Boogie®-style), and Bass (Fender®-style) which is excellent for rhythm as well as bass guitar.

The SansAmp Classic's knob controls shape pre-amp contours, power amp contours, volume and final tone.

SansAmp Classic was specifically engineered with a flat output to provide maximum flexibility and control with external EQ. There are countless (we know, we've tried) combinations and permutations for you to explore.



SANSAMP[™] GT2



"Architecturally" create your own rig in seconds. You can easily achieve the most sought-after tube amp sounds, and entirely new ones as well. Choose amplifier type, modification and speaker cabinet/mic placement configurations. You can easily mix and match specific sound characteristics in ways that would otherwise be physically improbable, probably impractical and definitely not cost effective. The GT2 is a truckload of great amps in a single, simple pedal.

AMP:
Tweed = Fender®-style
British = Marshall®-style
California = Mesa/Boogie®-style

MOD:
Clean = Stock tube amp set-up
Hi Gain = Extra gain stage
Hot-Wired = Scooped out mid-range

MIC:
Classic = Distant miking; no ambience
Center = Close miking center of cone
Off-Axis = Close miking at edge of cone



SANSAMP[™] PARA DRIVER DI v2

Detailed tone shaping pre-amp/DI for any signal source. It is particularly useful with acoustic, electric and bass guitars, and upright bass, either direct to a mixing console or with an instrument amplifier. Version 2 includes two new controls for acoustics in particular: Rumble Filter removes unwanted subsonic frequencies and Air adds top-end clarity and sparkle. The Para Driver DI gives your instrument a natural warmth and presence, as if miking it through a tube pre-amp. The SansAmp circuitry eliminates the harsh, unnatural harmonics of piezos, while the Drive control offers some tasteful edge -- just a little or over-the-top. Other features include active tone controls and sweepable semiparametric EQ.



SansAmp™ PSA-1.1

It's difficult to believe, even for us, the SansAmp PSA was introduced in 1993. In a time of every-other-month upgrades, the SansAmp PSA has been modified only once, and primarily to add hardware features. An established studio and touring staple to this day, the PSA provides a powerful combination of dazzling tones, unlimited editing, and dependable digital programmability--with an all-analog signal path to boot. The result is a phenomenally warm preamp that can be mercilessly tweaked, and favorite sounds can be stored with the push of a button. There are eight knobs you simply turn and save, including Buzz for low-end break-up and overdrive, Crunch to bring out the upper harmonic content and pick attack, Punch to set the amount of midrange breakup and overdrive, and Drive which increases the amount of power amp distortion. Each knob has 256 incremental steps for ultra-precise adjustments. Other features include a master volume "trim" control, an XLR ground lift switch, a phantom powered MIDI in, and a dedicated headphone output. Shipped with 49 factory presets and 77 user-definable locations, the PSA packs a universe of tone in a single rack space.



Includes an effects loop, a headphone output and dual 1/4" and XLR outputs for stereo processing.

Either pair can be set at line or instrument level, and can be used simultaneously.

SANSAMP PSA 1.1 FACTORY PRESETS:

Marshall® Styles	Fender® Styles	Mesa/Boogie® Styles	Bass Styles	Misc. Styles
Plexi	Stock	Mark I®	SVT®	Fuzz Face®
Vintage	B.B. King	Metallica	Bassman®	Big Muff®
Schenker	Stevie Ray	Santana	Jazz	Pignose®
JMP-1®	Funk	Clean	Metal	MXR+®
High Gain	Champ®	Rectifier®	Slap	Tele® Simulator
Bluesbreaker	Twin®	Triaxis®	King's X	American Woman
Hendrix	Super Bright	Lead	Yes	Pantera
Van Halen I	Classic Rock	Rhythm	Lead	Hiwatt®
Classic Clean	Super Clean	Too Much Gain	Doug Wimbish	AC30® Queen
	Jazz	Mutant	Crimson	Speaker Simulator

Via Midi, you can load and off-load presets, map program locations and select Midi channels (including Omni Mode). Make remote changes via Midi with these optional accessories:

- MIDI Mouse footcontroller
- MIDI Moose footcontroller.



SansAmp™ RBI

The 1U rackmount SansAmp RBI is a pumped-up, expanded version of our popular SansAmp Bass Driver DI pedal. In addition to Drive, Presence, and active Bass and Treble controls, the SansAmp RBI has a dedicated Mid control and an XLR Output Level control for optimum performance with PA systems. It also features an Effect Loop with a Mix 50/50 switch (for parallel or series operation), an XLR output with selectable levels, and a buffered direct XLR output to provide a dry signal. Include access to the most coveted classic and modern bass tones, with unlimited freedom to create your own, and the SansAmp RBI is practically mandatory for any bass player.



APPLICATIONS:

Take the SansAmp RBI into the studio and plug directly into the board for premium tones without miking.

Gig with the SansAmp RBI directly through the house PA without using a separate amp.

Take a more "traditional" set-up with a SansAmp RBI, power amp and speaker cabinet, and also run directly through the house PA for planet-dominating sound.

SansAmp™ RPM

The RPM is a versatile instrument pre-amp with parametric equalization and SansAmp technology. This single space rackmount model was adapted from our SansAmp Acoustic DI pedal, with the addition of a Drive control, and redesigned as an expanded multi-instrument tool. With sweepable, semi-parametric EQ and variable gain, the SansAmp RPM is a supercharged tone shaper for any signal source. Partner it with a SansAmp RBI for the ultimate bass pre-amp system, or with a SansAmp PSA for total domination.





SansAMP™ BASS DRIVER DI PROGRAMMABLE

Always thinking of our fat-stringed brethren, we had to make a 3-channel, programmable, rig-in-a-box for bassists who can't get enough of a great thing. You get three hot tones right at your toetips. The all-analog circuitry features the same controls as its single channel predecessor: Drive, Bass, Treble, Presence, Blend and Level. Digital only in its programmability, you just tweak the knobs until you find a tone, double-tap on a footswitch, and it's saved in that channel. It's that simple. Three of your faves -- to go!



**BASS
PLAYER**
READERS' CHOICE AWARDS

SansAMP™ BASS DRIVER DI

Much more than just a direct box, the SansAmp Bass Driver DI is capable of dialing up big vintage tube tones, bright modern slap sounds, gnarly distortions, and all in between. Three different outputs to drive power amps, recording desks, PA mixers, or simply enhance your current rig. Controls include Presence for definition and upper harmonic content; Blend to combine the proportion of direct signal and SansAmp circuitry; and active EQ specifically tuned for bass with 12dB of cut or boost.

SansAMP™ BASS DRIVER DELUXE

For bassists who like to switch it up on stage, the SansAmp Bass Driver Deluxe is the ultimate live tool for the bass-hopping, preset-stomping player. The Deluxe is all about fast delivery of monster Tech 21 bass tones in the fray of a live performance. Dual inputs enable two instruments to be on-line and ready to go with a pop-free selector. You can program three custom tones for each input, or use all six for a single instrument. You can also program the FX loop to engage your favorite effect with a particular setting and the Deluxe will bring it every time that preset is selected.

The fat, funky tones of the SansAmp Bass Driver series are legendary. With an all-analog signal path, two inputs, six presets, a programmable effect loop, and parallel/tuner out, the stage-optimized Deluxe is all that with cheese and pickles.



ADDITIONAL FEATURES

Take a SansAmp Bass Driver into the studio and plug directly into the board for premium tones without miking.

Gig with a SansAmp Bass Driver running it directly through the house PA without using a separate amp.

Set-up with a SansAmp Bass Driver, power amp and speaker cabinet, and simultaneously run directly through the house PA for planet-dominating sound.

All are operable with a 9V alkaline battery, optional Tech 21 DC2 power supply, and via phantom power.

SansAmp™ CHARACTER SERIES

Each SansAmp Character Series pedal is loaded with the tonal DNA of a specific style of amplifier. The individual Character controls move seamlessly between different amp style voicings, covering vintage, high-gain and face-melting lead tones. Being genuine SansAmps, each Character Series pedal can be used as a stand-alone pre-amp to drive a power amp, studio mixer, or PA system, with rich SansAmp cabinet emulation that sounds huge –even straight into a computer soundcard. Or plug them into your guitar amp and take your tone somewhere special.

The SansAmp Character Series pedals take their mojo from the most respected amp tones on both sides of the Atlantic.

Level and Drive controls work like a traditional, well-equipped amp. Low, Mid and High, however, are active, providing a wider array of tonal possibilities. Then there's the Character knob, which is something quite unique. This continuously-variable control moves seamlessly between different amp style voicings, covering vintage, high-gain and face-melting lead tones. The Character and Mid controls, and the speaker emulations, are all engineered to personify the specific traits and speakers associated with each amplifier type. Put simply, we've crammed the entire lineage of each amp style into a funky little box. Get your hands dirty and explore decades of mouth-watering tones.



SANSAMP BLONDE DELUXE

A limited quantity of a Deluxe version of the Blonde SansAmp Character Series is now available through Tech 21's Private Stock Division. The Blonde Deluxe features a combination of a warm, all-analog signal path and convenient digital recall. There are 6 program locations and dual inputs for two instruments to be on-line, ready to go. Create three custom tones for each input or use all six locations for a single instrument. And you can program the FX loop to engage your favorite effect each time a so-designated preset is selected.



SANSAMP LEEDS

We're talkin' 'bout our generation of loudmouth yobbo tones. The massive headroom delivers the rich bell-like clean tones that drove the classic UK rock and pop bands of the '70s. Lean into high gain gear for a bare-knuckle growl that retains definition. Push it harder and you are live at Leeds. Laced with the aggressive punch of Fane®-style speaker emulation, this pedal is a wind-mill-inducing wizard.



SANSAMP OXFORD

Get it on with this orange-flavored retro rocker. Experience T-rextacy with the greasy grit of '70s London glam, or take it deeper and darker into Paranoid vintage metal grind. Dime the gain to experience the sludgelicious roar of contemporary stoner rock pumping through a Vintage 30®-style 4x12 cab. From sweet cleans to crushing distortion, the Oxford is one juicy pedal.



SANSAMP LIVERPOOL

That distinctive diamond grille tone is yours for the tweaking. From the jangle of mop-top pop to the top-booster growl of mod rock, this amp style has a voice that shook generations. Tuned to deliver the growl of English Alnico Bulldog-style speakers, this pedal also gets thick with rich, even harmonics as the Character control is pushed harder. Push it to the limit and it will, it will, rock you.



SANSAMP BRITISH

The legendary crunch of British steel and Greenback-style speakers delivers searing blues to UK anarchy from this Anglo-voiced pedal. Tough Blues-breaker overdrive, the throaty roar of a Plexi or the ballsy smack-down of a '70s Metalface, it all adds up to a well-tasty spot o' bower*, Brit-style. However you choose to build your stack of tone, lads, you can rock out with this box out.



SANSAMP BLONDE

Does a two-faced blonde sound like trouble? We hope so, when those faces are silver and black and this Blonde rocks. Sparkly, spanky cleans that overdrive with a satisfying low-end rumble become the punchy bark of hard-pushed tweed, maxing out in a fat sizzle of lead boosted tone. Take the reins and don't spare the emulated Jensens®, this Blonde is a wild ride through American rock history.

APPLICATIONS & FEATURES

Use as a pre-amp or stomp box with any amp/combo.

Take a SansAmp VT Bass into the studio and plug directly into the board for premium tones without miking.

Gig with a SansAmp VT Bass running it directly through the house PA without using a separate amp.

Set-up with a SansAmp VT Bass, power amp and speaker cabinet, and simultaneously run directly through the house PA for planet-dominating sound.

1/4-inch instrument level inputs.

1/4-inch and XLR outputs with selectable levels.

1/4-inch buffered, unbalanced parallel output.

Effect Loop.

Four independent, pop-free custom footswitch actuators.

Operable via phantom power, 9V alkaline battery, or optional Tech 21 DC2 power supply.



SansAmp[®] VT BASS DELUXE

The Deluxe version of the SansAmp VT Bass features a combination of a warm, all-analog signal path and convenient digital recall. There are 6 program locations and dual inputs for two instruments to be on-line, ready to go. Create three custom tones for each input or use all six locations for a single instrument. And you can program the FX loop to engage your favorite effect each

time a so-designated preset is selected. Super simple to operate, changes can easily be made on the fly --without having to refer to the owner's manual. You just turn the knobs to a setting you like, double click on a footswitch and it's saved in that channel. You can custom tweak and program six of your personal sounds, from vintage clean to gnarly overdrive to crushing distortion.



SansAmp[®] VT BASS

The tower of power pumping through a stack of 10-inchers is the legendary bass tone for players who enjoy being heard. From chunky funk with the ubiquitous flip top, to the higher gain growl of indie rock. Still need more? Lean on the Character control for the fat distortion of Crimson and King's X. It all sounds massive DI. Clean SVT® thump to dirty earthquaking rump, you dial it in.

SansAmp[®]

VT BASS RACK

The VT Bass rackmount is an expanded version of our popular VT Bass pedal. In addition to Drive, Character and active EQ controls, this single space format incorporates a Blend control to adjust the amount and balance of direct instrument signal with the SansAmp circuitry. There's

also an XLR Output Level control for optimum performance with PA systems. Other features include an Effect Loop with a Mix 50/50 switch (for parallel or series operation), an XLR output with selectable levels, and a buffered direct XLR output to provide a dry signal.



BASS PLAYER

"The Character control deftly delivered a full menu of meat, especially the broad, beefy SVT tones for which it's reasonable to assume the pedal is named. A bit of Drive boost added wooliness to the note attack, and more Drive brought on a monstrous and menacing growl, especially when I dug in with a pick.

"Between all the settings there are plenty of scrumptious tube overdrive sounds, but the VT Bass is far more than a fuzz box. It also offers big, clean tones, and thick yet fuzz-free tubey tumescence. The three deliciously sensitive EQ knobs are potent tone-shapers; you don't have to tweak them much for substantive results. Small knob turns created distinct differences, which made it easy to dial up a giant garden of goodness." - Bill Leigh

SansAmp[®]

VT BASS DI

For the pro on the go, the VT Bass DI covers a lot of ground in a small footprint. This multi-function, multi-application format features three different outputs. You can complement your current rig, record direct, drive power amps and go direct to the PA. Just throw it in your gig bag and you're ready at a moment's notice.



VT BASS 1969

Mean and Mighty 300-Watt RMS
600 Watts Peak into 4-Ohm Load Analog Power Section
23 lbs.

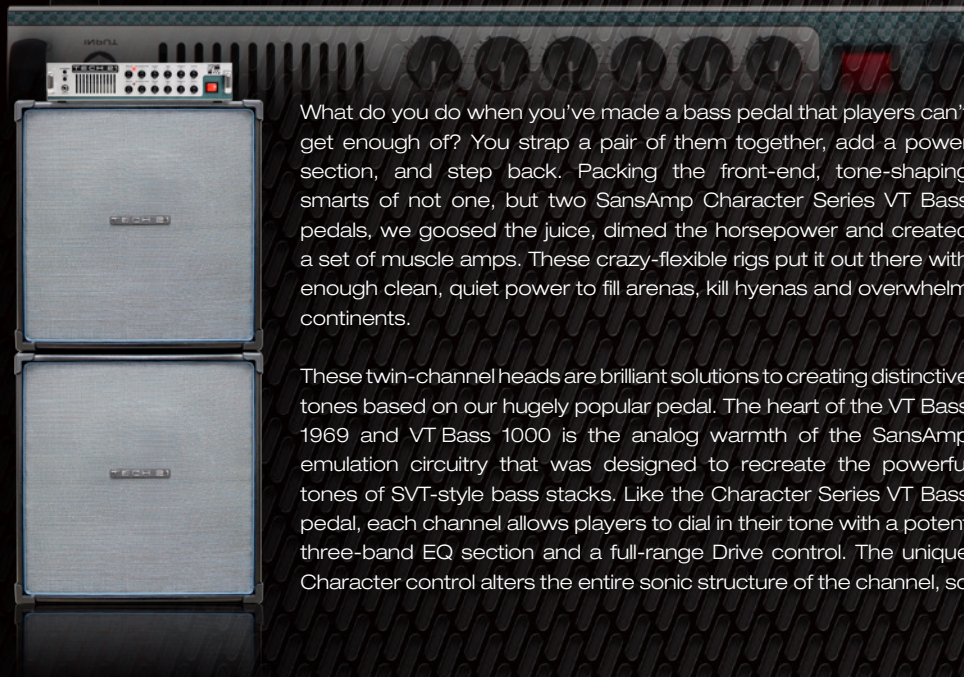
OPTIONAL SPEAKER CABINET

4x10

- 8Ω / 500 watts handling
- Cast-frame, custom designed speakers
- Rear vented
- Neutrik Speakon® and 1/4" connectors
- Measures 24"w x 24"h x 16"d
- Weight: 70lbs.
- Optional black vinyl cover

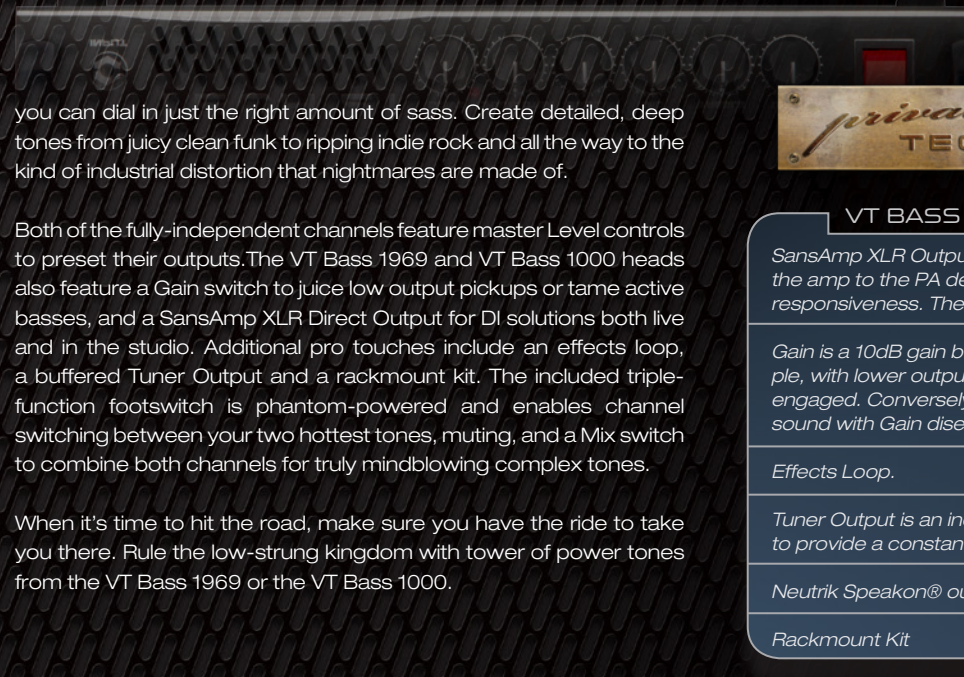


Included footswitch further expands the amp's capabilities. In addition to switching channels, you can engage both channels simultaneously via the Mix switch, and silently tune your guitar via the Mute switch. Utilizes any standard 1/4" instrument or speaker cable and accepts power from the amp.



What do you do when you've made a bass pedal that players can't get enough of? You strap a pair of them together, add a power section, and step back. Packing the front-end, tone-shaping smarts of not one, but two SansAmp Character Series VT Bass pedals, we goosed the juice, dimed the horsepower and created a set of muscle amps. These crazy-flexible rigs put it out there with enough clean, quiet power to fill arenas, kill hyenas and overwhelm continents.

These twin-channel heads are brilliant solutions to creating distinctive tones based on our hugely popular pedal. The heart of the VT Bass 1969 and VT Bass 1000 is the analog warmth of the SansAmp emulation circuitry that was designed to recreate the powerful tones of SVT-style bass stacks. Like the Character Series VT Bass pedal, each channel allows players to dial in their tone with a potent three-band EQ section and a full-range Drive control. The unique Character control alters the entire sonic structure of the channel, so



you can dial in just the right amount of sass. Create detailed, deep tones from juicy clean funk to ripping indie rock and all the way to the kind of industrial distortion that nightmares are made of.

Both of the fully-independent channels feature master Level controls to preset their outputs. The VT Bass 1969 and VT Bass 1000 heads also feature a Gain switch to juice low output pickups or tame active basses, and a SansAmp XLR Direct Output for DI solutions both live and in the studio. Additional pro touches include an effects loop, a buffered Tuner Output and a rackmount kit. The included triple-function footswitch is phantom-powered and enables channel switching between your two hottest tones, muting, and a Mix switch to combine both channels for truly mindblowing complex tones.

When it's time to hit the road, make sure you have the ride to take you there. Rule the low-strung kingdom with tower of power tones from the VT Bass 1969 or the VT Bass 1000.

VT BASS 1000

Lean and Monstrous 1000-Watt RMS
2000 Watts Peak into 4-Ohm Load Class D Power Section
12 lbs.
Available by Custom Order



VT BASS 1000 AND VT BASS 1969 FEATURES

SansAmp XLR Output works like a built-in direct box to deliver the true tone of the amp to the PA desk or studio board without compromising detail, warmth or responsiveness. The XLR is switchable from -20dB to 0dB.

Gain is a 10dB gain boost to set up the pre-amp for different pickups. For example, with lower output passive pickups, you can have punchier sounds with Gain engaged. Conversely, with higher output active pickups, you can have a cleaner sound with Gain disengaged.

Effects Loop.

Tuner Output is an independent buffered output to provide a constant unaffected signal.

Neutrik Speakon® outputs.

Rackmount Kit

dUg

ULTRA BASS 1000

dUg Pinnick. Unmistakable in every way --that voice, the songwriting, his style, and, of course, the dUg tone. Long ago, he devised his own method of using guitar and bass amps in tandem, along with a rack full of effects, to merge high-end distortion with low-end bass. The cumbersome combination resulted in a sound as subtle as a freight train, yet ironically musical and sensitive. Just like dUg.

The dUg Pinnick Signature Ultra Bass 1000 is a 2-channel bass amp head with an all-analog pre-amp and 1000-Watt Class D power amp. It was designed in collaboration with dUg to create one single amp capable of achieving his unique sound.

There is an unconventional structure to the channels. Rather than switching from one channel to the other, the intent is to use both channels simultaneously or Channel 2 by itself. Channel 1 handles the role of a distorted guitar amp and Channel 2 provides a clean pre-amp and compressor for a more traditional bass amp sound. Mix them together, you get dUg.

In addition to changing channels, the included Footswitch controls the MIX function, which engages both channels at the same time. There is also a MUTE switch for silently tuning your instrument.

The controls and functions of the dUg Ultra Bass 1000 reflect dUg's personal, perhaps conceptually unusual, specifications. And that's what makes it a dUg Pinnick Signature amp.



FEATURES

2 channels

1000 Watts at 4 Ohms

SansAmp XLR Output delivers the true tone of the amp to the PA desk or studio board without compromising detail, warmth or responsiveness

Switchable XLR from -20dB to 0dB

10dB gain boost

Effects Loop

Triple-function footswitch; utilizes any standard 1/4" instrument or speaker cable

Independent buffered Tuner Output to provide a constant unaffected signal

Neutrik Speakon® outputs

Included Rackmount Kit

Measures 2 rackspaces:
17"w x 3.5"h x 10"d

Weight: 12 lbs.

OPTIONAL 4X10 SPEAKER CABINET

8 Ohms / 500 watts handling

Cast-frame, custom designed speakers

Rear vented

Neutrik Speakon® and 1/4" connectors

Measures 24"w x 24"h x 16"d

Weight: 70lbs



TECH 21 EFFECTS

BOOST COMP

When you want to fatten your guitar or bass tone, increase sustain and punch up your sound, a compressor is a way to go. But compressors can dredge up feelings of compromise, confusion, frustration and intimidation. So we set out to make a player-friendly pedal utilizing old school, all-analog, FET-based technology, which is inherently warmer, more transparent, and more musical than other methods.

With simplified, useful controls, the Boost COMP uniquely gives you pre- and post- tone shaping adjustability to get the right balance that complements your instrument and playing style. Presence provides a pre-compression tonal boost for high-end string attack and clarity. Tone provides a post-compression cut or boost to generate a mellower, more lush tone without getting too dark.

When it's time to jump out, a powerful boost function delivers up to 21dB of clean boost to increase your output level --without adding more compression. A true post-boost, this function can also be used independently.

Uncomplicated means less stress and more focus on your playing. Get vintage warmth, dynamics and sustain the easy way with the Boost COMP.



Distortion, dirt, grit, chunk, fuzz, overdrive, grind...

It goes by many names, comes in many flavors and they're all good. Unfortunately, finding that sweet spot isn't so easy with vintage pedals. You need to deal with noise, signal loss, tones that can change with battery life and even the temperature on stage. Some of those old Germanium-powered effects are more sensitive than a train-car of nitro.

Tech 21's all-analog circuitry squeezes righteous, vintage tones out of every Boost Series pedal with modern dependability. Designed and built from the ground up utilizing the best individually-selected, hand-biased discreet components, each unit delivers optimized performance with studio-quiet operation. And we call them Boost pedals for a reason. Alongside a wealth of hot driven tones, there is a powerful boost function that delivers up to an incredible 21dB of clean boost, which can be used independently from the effect. It is a true post-boost, punching up the tone you dialed in, not smothering it in unwanted distortion. From the high-impedance input to the sweepable low-pass filter in the tone control, your tone will be open and controllable in every setting.



BOOST DISTORTION

Hey, remember the '80s? A lot of bad clothes but some way-cool, aggressive distortions. Tight, muscular grind with buzz-saw harmonics never went out of fashion and the Boost Distortion delivers that fast punchy tone. It features its own unique SAG control that adds an expressive, tube-like response to every pick stroke.



BOOST OVERDRIVE

Putting an overdrive pedal in front of a hard-pushed amp has been the secret weapon for generations of guitarists wanting to punch up the midrange and add sustain. The Boost Overdrive is packed with voluminous amounts of screamin' tone. Just hit the Boost switch to go bigger and badder. The unique SPARKLE control adds upper harmonics for an open, snappy sound.



BOOST FUZZ

Vintage pedal hounds know that germanium fuzz sounds are way sweeter than silicon fuzz... like when the temperature is just right and doesn't vary. The Boost Fuzz solves that problem by nailing that creamy germanium tone, constantly and consistently all day long. This SAG control allows notes to bloom and sing at your command, for dynamic, organic performances.



BASS BOOST FUZZ

When you need a huge, 360-degree, room-filling bass tone, step up to the Bass Boost Fuzz. From the fat, gritty sounds of the '60s fuzz bass, to the subterranean growl of industrial metal, the Bass Boost Fuzz puts musical rage in your low-end. When you need more focus and edge, dial in the +CLEAN control to add just the right amount of direct tone to your mix.



BASS BOOST CHORUS

Because of the way traditional chorus pedals typically interact with their amps, most bass players would rather put an angry badger on their pedalboard. The Bass Boost Chorus avoids seasick tones, and badgers, through a specially tailored design. It features a Detune control to adjust the pitch of the choral voices, adding sonic girth to create thick, lush, bass-perfect chorus. Speed and Depth controls add modulation, so at minimum your fundamental notes are preserved. Mix, Tone and Level controls are 100% analog, for warm, organic sounds. Finally, a chorus that works in harmony with your bass.



BOOST DLA

Designed with user-tweakable, "lo-fi" analog technology, the Boost DLA gives you an unusual abundance of easy-to-use, intuitive controls in an incredibly compact pedal. The circuitry intentionally injects inherent imperfections of vintage units, which is what makes them so seductive and nostalgic. A single, continuously-variable Time control provides a full sweep of delay, up to 1,000 milliseconds. Tape Drift adds a random, unpredictable element to the modulation which is more true to a vintage tape echo. Dotted 8th shifts the timing to achieve those distinctive Pink Floyd/U2-style sounds. Feedback can be thrown into a state of self-oscillation, which is great for gigs when the Klingons are in town.



HOT ROD PLEXI

The Hot-Rod Plexi is inspired by the iconic tones of Clapton, Hendrix, Townshend, and Eddie Van Halen's blistering "brown sound." Without the cost, back-breaking weight, and perforated eardrums, it can transform a clean amp like a werewolf during a full moon or add 'roid rage to your crunch tone. Features include a specialized, mud-free Tone control, Drive to increase power-amp gain, and a wideband, active mid-range Punch control. In Stock mode, it's all you'd expect from an untouched '68 Plexi.



In Hot mode, it's like engaging an extra "12AX7" pre-amp gain stage for instant leather-pants swagger. The dedicated level control kicks in up to 28dB of (frankly ridiculous) gain. With a 100% analog circuit enveloped from SansAmp technology, the Hot-Rod Plexi oozes incredibly detailed, organic raunch, while its explosive Boost function makes it a seriously flexible addition to any rig. This pedal will not blink first, lose an arm-wrestling match or sound anything less than colossal.

ROTO CHOIR

Who can deny that the majesty and swirling glory of a vintage rotating speaker cabinet uniquely brings any instrument to life. So, why not own one? Because they are the size and weight of a bulky refrigerator, cost big bucks and are more high-maintenance than a platinum diva. But, imagine getting all of that inspiring rich modulation with cutting-edge features in a studio-quiet, road-worthy pedal. Just one little pedal. The Roto Choir recreates both the rotating lower speaker and the treble rotor horn --the only way to attain that complex, multi-dimensional tone. A specifically formulated SansAmp circuit delivers the entire signal chain --from the original tube power amp to the speaker and high-frequency rotor horn, to the microphone used to capture it. This is HD, 3D emulation. Simple controls hide a wealth of options: Drive adds compression, harmonics and grit. The Fast/Slow footswitch ramps up, slows down or even stops the rotating speaker. A dedicated Top Speed control custom sets the rotor speed. Position varies the intensity by moving the virtual mic closer or further from the horns. Other features include a biamped/single-speaker mode switch, stereo output and a Speaker Sim switch for direct recording. Find the easy way to celestial sounds you can get lost in.

The Trademark Series, which debuted in 1996, fuses the killer tones and friendly interface of the flexible SansAmp with pro-level power amps and speakers to produce guitar amplifiers that deliver big and tall in any situation.

Trademark™ 60

TWO CHANNELS, 60 WATTS

Channel 1 offers a range of Fender® styles, from chiming clean to sizzling, saturated 'tweed' tone. The cunning Punch control sets the amount of midrange break-up and overdrive, and a Bite™ button tightens the low end and adds brightness. Things get way raunchier over in Channel 2, with amp sounds ranging from crunchy Marshall®, to gnarly Vox® AC30, to slamming Mesa® Rectifier styles. A Weep™ button increases the amount of even harmonics and thickens the sound. Its powerful and sophisticated midrange control, appropriately named Growl™, can produce brutal 'scooped' tones without any loss of girth or volume. The powers of the Trademark 60 are many. Experience how this soulful combo can work its magic like a tonal Tiki god.



1x12
Loaded with Celestion® Seventy80
Speaker, 80 Watts/8 Ohms

FEATURES

Master section features active Low and High EQ controls, master Reverb and Boost. Midrange is individually controlled by Punch in Channel 1 and by Growl in Channel 2.

Top-of-the-line, full-length Accutronics® 6-spring reverb

Boost function increases the volume up to 9dB without altering your tone.

Unique Link button connects Boost and Reverb functions to increase the size of your sound as well as the volume.

Headphone output, which doubles as a 1/4" direct out.

Multi-function footswitch (included) selects channels, activates the Reverb and Boost functions and engages the Effect Loop. Utilizes any standard 1/4" instrument or speaker cable.



Trademark™ 30

SINGLE CHANNEL, 1X10, 30 WATTS

We call this our Direct Recording Combo Amp. We should have called it Yoda, because there isn't much this diminutive wizard can't handle. The heart of the crafty Trademark 30 is a modified version of the super flexible SansAmp GT2 pedal design. Construct your tone by selecting amp character, gain structure and speaker type, and then use the Drive controls and active three-band EQ to nail your sound. The 30-watt output is plenty loud for practice and monitoring, but the balanced XLR and 1/4" outputs bring the big tones of this little combo to the studio mixer or PA system. Bedroom, rehearsal, studio, or club, the Trademark 30 will prove it's a giant amongst compact combos.

FEATURES

Character section to mix and match individual amplifier components and "architecturally" create a rig in seconds.

Select Amp, Mod and Speaker styles at the flick of a switch.

Professional quality Accutronics® 3-spring reverb.

3-band, active tone controls, boost or cut 12dB.

Effect Loop

Headphone output, which doubles as a 1/4" direct out.

Speaker extension output.

XLR Direct Output.



1x10
Loaded with a Special Design
10" Speaker, 50 Watts/4 Ohms



POWER ENGINE™ 60

The Power Engine 60 is a multi-purpose cabinet packed with 60 watts of transparent power, loaded with a 12-inch Celestion® Seventy/80 speaker. Use with any direct recording device or pre-amp -- without having to readjust all of your parameters for live gigs, as you would have to if you ran through a conventional amp. It will accept XLR and 1/4" inputs, and includes a balanced XLR output to endlessly 'daisy-chain' with other Power Engine 60s. Knowing that not all rooms are created acoustically perfect, you can compensate for less than ideal environments by adjusting the convenient on-board, active three-band EQ. These handsome cabinets also perfectly complement our Trademark 60 and 30 combos, for those times when you want to pump up the power. Wherever your tones come from, make the Power Engine 60 your destination for portable, pure reproduction.

With ground-independent inputs and output, there's no limit to how much power you can have. You can chain hundreds of Power Engine 60s together to make a giant wall of power (although some might view that as excessive). Power Engines can also facilitate stereo configurations --with a traditional amp or with a pre-amp and stereo processor.



TECH 21 MIDI FOOT CONTROLLERS



MIDI MOUSE

The MIDI Mouse is designed to take the frustration and confusion out of MIDI and offer an exceptionally user-friendly footcontroller. Easily access 128 patches on any of the 16 selectable MIDI channels by using the Up and Down footswitches to locate your program, with no banks to select. A third footswitch toggles between Search mode to locate programs and Active mode to send the program number to the MIDI output. In addition to being the only battery-powered MIDI footcontroller, the Mouse can also operate with a standard DC adapter or via phantom power from the MIDI cable.

In a recording studio, the MIDI Mouse can easily sit on a console.

The smooth-action custom actuators give you fingertip control for instant remote program changes.

On stage and in the studio, the large, non-glare LED display can be read from any angle, in daylight or darkness.



Operable with standard 9V alkaline battery (not included), optional power supply (Tech 21 Model #DC2) or phantom power via the MIDI cable. Size: 17"L x 3.6"W x 1.5"H.

MIDI MOOSE

Whether you're a MIDI-meister or amongst the MIDI-mindless, the MIDI Moose is a super simple, stage-friendly alternative to access 128 patches. Tech 21's intuitive engineering eliminates the intimidation of trying to decipher an encyclopedia-sized manual just so you can change a darn program. Like it's MIDI Mouse cousin, the MIDI Moose is also battery operable and provides a minimum of 200 hours usage. Its sophisticated battery-saving feature turns off the numerical display after 5 seconds. What if you forget where you were? Just hit the footswitch of the individual patch LED that has remained lit, and it will wake up the display without making any program changes.

Housed in a sleek aluminum chassis, there are Up and Down footswitches to select groupings of five preset programs. Individual silent-switching, custom actuators instantly engage each program change directly within the selected grouping.

TECH 21 ACCESSORIES



ARMD MIDI CONTROLLER

MIDI Converter to control footswitch functions of Tech 21 multi-channel amplifiers with any MIDI controller.



TS3



T21-C1

TECH 21 MERCHANDISE

MODEL #	DESCRIPTION
TS3	T-Shirt: Tech 21. Black with yellow logo front and back. Size M, L, XL, XXL.
T21-C1	Baseball Cap: Distressed black, low-profile with Tech 21 Silver Embroidered Logo; buckle closure; one size.

All accessories available directly through Tech 21.

If you want to be the dude in the coolest Tee at the after show party, protect your Tech 21 gear in style, or find the perfect pro-quality footswitch, Tech 21 Accessories is the place to browse.

AMP COVERS: SOFT BLACK VINYL WITH WHITE LOGO

MODEL #	DESCRIPTION
VC 112-SL	1x12 Trademark 60, Power Engine 60
VC B410	B410 and B115 Bass Speaker Cabinets

NOTE: Please see our website for other available sizes.



GIG BAG: BLACK NYLON W/ SILVER LOGO

MODEL #	DESCRIPTION
T21-GB1	Gig bag fits Trademark 10 and Trademark 30. Has shoulder strap and roomy front compartment. Dimensions: 14.5"w x 13.5"h x 10.5"d



DC POWER SUPPLIES:

MODEL #	DESCRIPTION
DC-1	Replacement for SansAmp Classic
DC-2	100-120V. For all other Tech 21 pedals
DC-3-US	U. S. Replacement for Fly Rig 5 and RK5 For international replacements, please consult your local distributor.

DC-1



DC-2



DC-3





TECH 21 PRIVATE STOCK DIVISION.

Andrew Barta started Tech 21 with a product he originally designed for himself. Being a constant tinkerer, there are times he is inspired to build creations for his own enjoyment that are outside the realm of being mass produced and commercially viable. With the encouragement from a select few who have witnessed some of these products, Andrew has decided to open the door to his Private Stock.

Our Private Stock division will offer a diverse range of products, the first of which is the Vacuum Tube Bass Pre-Amp Head. Each product will be custom-designed by Andrew, hand-built, tested and tweaked at our factory in the United States, and available directly for purchase on a per order basis.

If you are interested in these unique and limited products, we recommend checking our website periodically for updates.

FORMULA 21

Vacuum Tube Bass Pre-Amp

Andrew Barta created this because he was curious how the SansAmp Bass Driver would sound if he made it with tubes. It was an interesting and challenging project because certain tasks had to be accomplished in completely different ways.

Striving to capture the functionality and basic nature of the SansAmp Bass Driver, Andrew ended up with a product that is unique on its own with old-school analog, vintage sound.

For bass, in particular, most of the tone traditionally comes from the pre-amp stage of a bass amp. Therefore, you have a lightweight tube-driven pre-amp and the flexibility to choose the power amp and wattage that best suits your needs.



CONTROLS AND FEATURES

All tube circuitry with four 12AX7 low noise, hand selected tubes.

Solid mahogany cabinet enclosure with a cherry finish.

3-band EQ. Follows the concept of the SansAmp Bass Driver, but with a passive tube circuit.

Presence. This is an active tone control, in the 2.5kHz range, and is capable of boosting up to 16dB.

Drive. Determines the amount of drive. Gives you a saturated pre-amp tube sound with warm distortion in higher settings.

Character switch. Proprietary formula filter that warms up the bass, giving more bottom and more top end. Disengaged, you get a more neutral, "Jaco-style" sound.

Bright switch. Gives you a broader range of treble for a tighter, brighter '60s British sound with more pronounced top end.

1 megOhm Input. For active basses, you can compensate the sensitivity by decreasing the Drive setting to eliminate any unwanted distortion.

1/4-inch output.

XLR Output. Switchable line/instrument level to run direct to mixing console.

Ground lift.

Approx. weight: 12 lbs.



The Private Stock Formula 21 Vacuum Tube Bass Pre-Amp is custom-designed by Andrew Barta, handbuilt, tested and tweaked at our factory in the United States. It is available for purchase on a per order basis. Specifications and/or the cosmetic appearance of this unit may change without prior notice.

TECH 21

Check out all the artists in Tech 21's Hall of Fame at: www.tech21nyc.com/halloffame



GEDDY LEE - RUSH



LIAM WILSON
THE DILLINGER ESCAPE PLAN



JUSTIN MELDAL-JOHNSEN



BOOTSY COLLINS



BERNIE WILLIAMS



CHRIS BEATTIE
HATEBREED
PHOTO BY RIAZFARRELLY.COM



TONY CAMPOS - SOULFLY



JON LAWHON
BLACK STONE CHERRY
PHOTO BY ROB FENN



LAZ PINA - ILL NINO



JOHN CAMPBELL - LAMB OF GOD
Photo: Dirt Junior



GIL PARRIS



RANDY BACHMAN



CHRIS KAEI
FIVE FINGER DEATH PUNCH
PHOTO BY HARRY REESE



TIM KING - SOIL



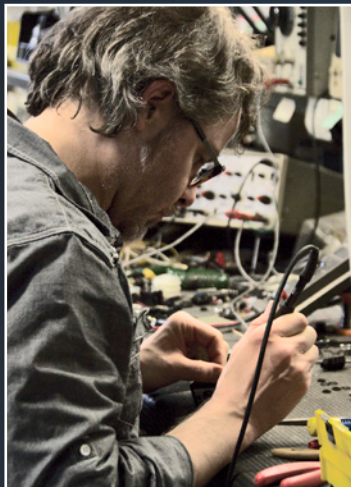
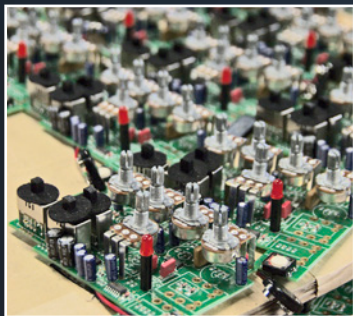
TOM PETERSSON
CHEAP TRICK
PHOTO BY KIM GISBORNE



DOUG WIMBISH
PHOTO BY KARSTEN STAIGER



BLASKO - OZZY OSBOURNE



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